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ABSTRACT

A study was undertaken to explore the problems beginning writers face and how they grapple with them. The subject, a six-year-old boy, was observed over 10 writing sessions and an analysis was made of his composing behavior and the illustrations and texts he produced. In addition, his composing aloud protocols were analyzed. Results suggest that a six-year-old writer is an immature practitioner of a composing process resembling an adult's (but with significant differences), who possesses the knowledge required for authorship in rudimentary form. A six-year-old child's restricted physical and cognitive development limit written performance in particular ways that require assistance if the young writer is to continue growing as an author. (Appendixes contain copies of the child's writing.) (Author/FL)

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A Study in the Development of Discourse Competence:

DAVID: A Six-Year-Old Discovers Authorship

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ABSTRACT

A Study in the Development of Discourse Competence:
A Six-Year-Old Discovers Authorship

by

Lesley Rex-Kerish

A Study in the Development of Discourse Competence: A Six-Year-Old Discovers Authorship relates the problems a beginning writer faces and how he grapples with them during ten writing sessions. An analysis is made of the child's composing behavior, the illustrations and texts he produced, and the transcriptions of his composing aloud protocols. Findings suggest that a six-year-old writer is an immature practitioner of a composing process resembling an adult's, but with significant differences, who possesses, in rudimentary form, the knowledge required for authorship. The six-year-old's restricted physical and cognitive development limits written performance in particular ways that require assistance if the young writer is to continue growing as an author.

CONTENTS

An Introduction.....2
Subject-Observer Relationship.....5
The Problem of Getting Started.....6
Written Forms and Processes.....11
The Problem of Getting it Right.....21
A Scaffold Helps Manage the Task.....24
The Internal Made External By Sounding Out.....35
Rereading to Manage the Task Unaided.....38
David's Emergence as an Author.....43
Implications for Mothers and Teachers.....49
Notes 52
Bibliography.....55
Appendices.....59

FIGURES

Figure 1 Bloo Dily Dily (text and translation).....9

Figure 2 A New Game Cauude Pig Tage (text and translation).....29

Figure 3 Up in the Air (transcription).....32

DAVID: An Introduction

I was puzzled: my six-year-old son didn't like to write. His teacher said he was one of the most inventive story writers in his class. He printed legibly, spelled well, had an excellent vocabulary, and rarely reversed letters. Among first graders, he ranked above average as a writer. At home he frequently engaged in word play--composing rhyming poems, double entendres, and nonsense stories and songs. Read to often, he was an excellent reader who liked to read aloud to an appreciative listener. He admitted he didn't like to read the words when he was by himself, but explained how he carefully deciphered the story by analyzing the pictures and inventing details to maintain narrative cohesion. He made books by stapling together pieces of typing paper and drawing sequential illustrations as he was taught in school; however, he always dictated the story to someone else who wrote it for him.

Though he was encouraged to write by parents whom he saw constantly writing, he never wrote spontaneously. He

wrote only to satisfy school assignments and then did so begrudgingly. Intolerant of his mistakes, considering himself a failure when his work didn't measure up to his expectations, he didn't like to leave around tangible evidence of what he apparently regarded as his poor performances. A pleasant even playful task for many children, writing was an excruciatingly trying activity for David. He considered it a herculean task: the labor of seeking mechanical perfection. Even though he was having success acquiring the accoutrements of composition, David did not see himself as an author because he did not see writing as making and communicating meaning. Unlike many children, at age six he had not yet had an authorial experience. Or if he had, his hypercritical judgment had silenced his creative authorial voice.

What follows is a study of David's performance as a writer during ten observed sessions. It occurred because I was curious about how he composed and what might be contributing to his negative view of his writing. While David is a typical six-year-old, this case study cannot be said to be representative of a six-year-old's composing process. Neither can it claim to present conclusive explanations of or generalizations about David's behavior as a writer. Its purpose is to present

the behavior David displayed and the texts he produced while I observed. It also explains how the behavior and texts changed as I was drawn into participating with David.

Directing my inquiry into David's composing process was a theoretical perspective I had acquired from current research into children's and adult's written composition. Most particularly, my work was informed by James Moffett and his hierarchy of discourse types and definitions of writing,[1] by Linda Flower and John Hayes' cognitive composing process theory,[2] by Piaget's stage development theory of cognitive development,[3] and by Donald Graves' comprehensive work with young writers.[4] My examination of David's behavior and the subsequent data I gathered were guided by a conceptual framework that was a composite of these researchers' theories. This conceptual framework then provided a perspective through which I looked to interpret the data. Consequently, while my perspective for inquiry, data gathering, and interpretation is unique, it is shaped by and resides within research frameworks current in the field of composition. Although David's work has yet to be established as representative or typical of a six-year-old's composing process, my findings are intended as a contribution to an ongoing discussion of the nature and

development of competence in composition. In particular, the implications of this study are offered to teachers of composition who may find much that is useful in guiding their work with young writers.

THE SUBJECT-OBSERVER RELATIONSHIP:
"That's silly what you're doing...Read me what you wrote about me."

In school David wrote to satisfy the teacher, to participate in group activities, and to compete with his friends. I asked him to write for me at home as a part of my school work. He agreed immediately, seeing writing as a way to please me and get my attention for long periods of time.

David viewed me simply as "Mom" and writing as a vehicle rather than as a product or process. I, on the other hand, wanted to regard him as "subject" engaged in processes that produced products separate from our relationship and my involvement. I was to discover how impossible my intention was. Drawn into David's writing process while observing it, I was led to give the timely support so valuable to writers when they get stuck. I acted as a support for David, offering encouragement and structure when he had trouble getting started or felt

inadequate to the task, frustrated by errors, or dissatisfied with the results. With this support, David was able to take greater risks in his writing. His compositions evolved from memory transcriptions to original poetry and short stories to elaborate descriptions and explanations. Concomittantly, the four sources of data I used to record David's activity revealed that my role in the process was also evolving. The ten sessions of notes, tape recordings, and interview transcriptions, along with David's drawings and writings show me becoming more involved with each session. Something else happened in our relationship. I noticed after the first session that David was beginning to see himself differently because I was treating him differently. I considered him a writer whose work habits and products were valuable to me and my study. He was beginning to experience some self-respect from his writing. (After all, if Mom is interested enough to write down what I do, it must be worth doing.) It was unnecessary to offer praise; I only needed to acknowledge his completed text.

THE PROBLEM OF GETTING STARTED:

> "I just don't have anything to write. It's [the topic he'd selected] too hard or it's boring."

In spite of his eagerness to write to please me, David's enthusiasm waned when the time came to actually do it. At the beginning of the first session he said very seriously, "I can't come up with any story. I just don't have anything I want to do." It was to be his automatic lament at the start of almost every session. However, both the amount of time that passed and the manner in which he spent the time before beginning writing were different for each session.

For David, the problem of where and how to begin composing was always different. He never wrote the same way or the same thing again. Each time he wrote, the timing, pattern, and substance of his composition changed, reflecting among other things, his mood, the time of day, his increasing experience and familiarity with the task of writing, the amount of my involvement, and his willingness to take risks. In session one he took ten minutes, the longest time by far of any session, to get to the point of deciding what to write. He was trying to avoid confronting the moment when he would have to engage his pencil and commit to a performance of his writing skills. Furthermore, thinking I wanted merely words, David offered to get me the dictionary where I would find many more words in a much neater form than he could produce. It was as if he conceived of the product

of writing as a list of words. He didn't appear to have a firm grasp of writing as composing, as making things up or putting things together.

I was diligently trying to be observer and not mom as I recorded what happened in our first session:

> I've got to come up with a story. The bananas look a little ripe, Mommy.

He broke his pencil. I commented on it. He said it didn't matter because he had not "got" a story.

> Oh, bummer. I wish I could come up with a story. Heave ho... here we go...(singing).

I repeated the assignment to him: "David, I need to have you write something." He said he couldn't think of anything and asked me to read what I had written so far. I did. Then I repeated the assignment.

> This is beginning to get a little boring. Why don't I go up and get my dictionary and you can copy something from there?... Can I go upstairs and play?...I think it's just a bunch of baloney...I can't think of anything.

Again I encouraged him to write anything. Suddenly he brightened and asked, "Can I write a poem?" Even while trying to wriggle out of his agreement to write, he had been searching for a topic. Though he wriggled at the

start of each subsequent session, he never again took as long to decide what to do.

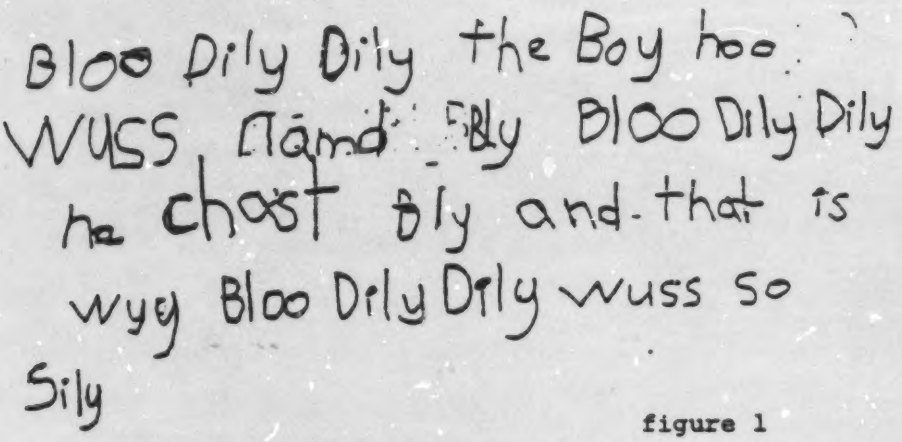

figure 1

Blue Dilly Dilly,
The Boy who was named Billy,
Blue Dilly Dilly
He chased Billy
And that is why
Blue Dilly Dilly was so silly.

At the beginning of the next two sessions he jumped into the writing with no urging. I met his lament at the start of the fourth session with the suggestion that he draw a picture first to help him think of something to write. (I knew he enjoyed drawing pictures that told a story.) He drew what was to be his most elaborate and time-consuming aid for generating writing. He spent an hour and 35 minutes at the beginning of this and the next

session (#5) drawing three sequential underwater illustrations which he called his book. The text that followed was composed as straight-forward explanation of the detailed, carefully sequenced activities in the three pictures.

In session 6, as though worn out by his lingering head cold and the work he had done on his book, David drew a war picture (43 minutes) and then refused to write anything. Sessions 7 and 8 are interesting because for the first time David used me throughout all the stages of his writing as a support for his composition and mechanics.[5] First, for three minutes we discussed a game he had made up and played at school that day. (He was in a happy mood and wanted to write for my readers.) Next, he wrote the lengthy title by himself. After that I remained intimately involved in David's writing process as I'll show in more detail later. In the ninth session I could feel David's resistance to writing, but he seemed resigned to do it and took only a minute to remember a classmate's story which he plagiarized. David appeared uncommitted to this writing compared to the total absorption and frenzy for excellence he had exhibited with his other pieces. The tenth and final session revealed another composition pattern. This time David told me he wanted to write but first he wanted to draw in

order to have something to write about. After spending 20 minutes drawing things that fly, he said, "Mommy, I don't feel like writing today. I'm sorry, I just don't feel like it." About an hour later I encouraged him to write about his picture. He agreed to dictate the story to me. For five minutes he dictated and self-corrected his text without any prompting while I wrote it down.

During all of the sessions, besides drawing and talking, David exhibited other behaviors prior to composition. He would sometimes look off into space, play with objects on the table, or tap his pencil. Mostly he relied upon the what-have-you-been-doing, reading, thinking, or watching dialogue with me or drawing his incredibly detailed pictures.

WRITTEN FORMS AND PROCESSES:
"Well, you see, I made it out of my head."

In that first session, by making David responsible for coming up with his own topics, I had created a certain kind of composition problem for David. In one sense I had added to the burden of composition since he had to find his own starting place. But in another sense I had lightened it. He was free to choose things to write about that really meant something to him. He was

at liberty to feel the responsibility Donald Murray talks about: "...to explore his own world with his own language, to discover his own meaning."[6] While dealing with this key problem of what to write, David developed into a more experienced and more capable author who saw himself as the source of his own sense and content.

To understand what it meant for David to become an author and to give up his limited view of writing, we might categorize what appear to be a series of problems he had to face each time he committed himself to producing a piece of writing. He was making a committment to the composing process and in so doing was choosing to spend time tackling two additional categories of problems besides physical mechanics. David's prewriting discussions and drawings as well as his completed texts reveal three discrete problem areas that were most significant for him. I label these areas: SELECTION, GENERATION, and EXECUTION. David had to SELECT a starting point from which to begin his thinking; he had to choose a topic or prompt. David had to GENERATE his script. For some sessions he recalled his scripts from memory before EXECUTION; for others he made up the entire script, held it in memory, and then EXECUTED it, talking to himself or to me about the plot contained in his pictures; on some occasions he made script up as he

went along, GENERATING at the moment he EXECUTED. David's final problem was the one he had regarded as his only problem: EXECUTION. He saw writing previously as physical, graphic structuring (letter construction and placement as well as spelling) that had to be right. This limited view was expanding into a problem that was not only bigger but also more demanding. Now he had to choose what to write and make up his own script as he figured out the spelling and drew the letters.

David did not always tackle and master these three--SELECTION, GENERATION, and EXECUTION--in one session. Sometimes he began them in one session and finished them in the next, or he began them and abandoned them. The length of time he spent on these problems was affected by his moods (influenced by time of day and physical condition), by his level of interest and commitment, and by the experience he had in his previous session. As one would expect, the more satisfaction and the less frustration he experienced, the more willing he was to take greater cognitive and mechanical risks. He was willing to create original texts about subjects that were more difficult to explain, and he was willing to write words that he did not know how to spell and which seemed to him inordinately long.

I waited until after had I analyzed the data from

David's composing process before comparing what I had found to existant models. I wanted to let the data suggest their own parameters which, in turn, might project a system of their own design rather than identifying variables consistent with a preconceived model. Afterward, I noticed that the model I had projected from a child's composing process could be compared to Flower and Hayes' model of the problems adult writers encounter during their composing process. Seeing composing as a problem solving activity, Flower and Hayes identify PLANNING, TRANSLATING, and REVIEWING as the three powerful creative processes within an adult's composing process. These processes, which also contain subprocesses (like editing) are organized hierarchically and embedded so that any process can be contained within any other. The writer orchestrates this embedding process by calling up each as needed. Orchestration is guided by two kinds of goals the writer establishes. These are the major goals established by the purpose of the composition, and the minor goals which change from moment to moment as composing progresses and creates new problems for the writer in the act of writing.

Flower and Hayes see the mature writer orchestrating planning, translating, and reviewing as needed to move through problems and produce original text. I see the

immature writer of David's age and limited writing experience stuck and struggling under the dual burdens of misunderstanding and limited cognitive and physical development. At the start of his ten sessions, David misunderstood the meaning of writing or composition because of his limited experience. He had not learned that he can orchestrate a full range of processes involved in writing. He had not experienced the full range of processes, nor had he practiced embedding them. He had worked with his own limited skills and processes in executing text and had become stuck at that point. Expending all his attention and energy on grappling with what he saw as writing, David was unable to move beyond his own limitations. He confined his written production to what he was willing to tackle and in so doing constructed a definition of writing that fit what his experience to that point told him it was. Writing was what he could execute, and what he could execute formed his definition of writing.

In league with this inaccurate misrepresentation was David's immature small motor coordination and cognitive development. These conspired to make David ignorant and fearful of what he could not see. David's situation seems even more problematic when we consider Vygotsky's theory of "inner voice." If a child has not yet developed

conscious control of interior discursive processes (silent internal speech), he has not begun thinking to himself in language. David seems not to have started the volitional intellectual functions marked by inner speech. While composing, he thought out loud, producing a verbal protocol that gives a clear picture of the unreflective, spontaneity of his thinking. (More about this can be found in the upcoming section "The Internal Made External by Sounding Out".)

These conditions of the immature writer support the view which I came to appreciate as I watched David struggling: SELECTING what to write and EXECUTING loom as disproportionately large problems in the child's composing process when compared to the problems faced by the adult. Even though all writers labor with the rhetorical problem of determining how and what to say, for the undeveloped six-year-old thinker for whom written language is a relatively new tool, the whole notion of writing prose is new and untried. Also, the adult has learned to make do with poor handwriting or to pay a professional typist, whereas the youngster is still refining small muscle coordination and orthographics. The primary teachers' admonitions to be neat and exact still weigh heavily upon the elementary student.

Even with these constraints, as David became more

experienced and confident, he began to balance and integrate his various problems. Becoming more adult in his use of strategies and his setting of goals, he began to integrate his problems in moment-to-moment decisions during his composing process. This development to more mature composing process problem-solving behavior seemed to have three stages. First David regarded writing only as a physical, graphic act whose EXECUTION had to be perfect. Then his view enlarged to include SELECTION and GENERATION as problems that were a part of writing. At this point he saw them as chronological problems. First he had to tackle the problem of SELECTION; then he had to deal with GENERATION; and finally he had to labor with his familiar EXECUTION. During his third stage, he began to solve each problem of SELECTION, GENERATION and EXECUTION as it came up during the process of composing a piece. If it served his purpose, he would begin EXECUTION before completing SELECTION; in other words, he would begin writing before he knew what he wanted to say. He would be willing to take the risk of discovering it in process. Occassionally, he would fully generate the rest of the piece at a single point during execution, having suddenly SELECTED what he wanted to say. And frequently, GENERATION and EXECUTION seemed to occur simultaneously; the script of what he had wanted to say evolved as he

wrote the words.

David wrote seven different texts during his ten sessions from April 4, 1982 to May 16, 1982. Each first draft was a final draft. Revision occurred only during the act of writing and extended mostly to the correction of handwriting or spelling errors. I was surprised by the variety of text forms and the versatility of his discourse ability. The pieces are listed here in the order of their execution and can be found in the appendix:

1) Bloo Dily Dily: An original poem transcribed from memory. (25 words; 88 letters).

2) Gac and Gil: A Nursery rhyme transcribed from memory. (25 words; 86 letters).

3) Funy Bunny: An original poem composed while writing. (16 words; 57 letters).

4) Wilbr the Fish and Oscr the Weill: An original story composed during the drawing of illustrations for a book (written as accompanying story narration). (52 words; 190 letters).

5) The New Game Cauude Pig Tage: A description of an original game composed during the writing process. (He had invented the game at school.) (74 words; 268 letters).

6) Wilbr the Mao's: An original story patterned after one written by a classmate. (16 words; 62 letters).

7) Up in the Air: A dictated original explanation of various types of flight composed after drawing a picture. (221 words).

I was interested in how closely David's texts replicated the developmental sequence of the nine discourse types described by James Moffett in Student-Centered Language Arts and Reading, K-13, A Handbook for Teachers.[8] Moffett's types are 1)word play 2)labels and captions 3)invented dialogue 4)actual dialogue 5)invented stories 6)true stories 7)directions 8)information 9)ideas. David's pieces seem to support Moffett's contention that comprehension and composition occur in these nine areas and seem to constitute a natural progression not reliant upon instruction. "Each kind of discourse has traits of its own that will involve students in different ways of informing, communicating, thinking, and using language."[9] Furthermore, Moffett states that although students work in all nine areas at all ages, the list "corresponds roughly to a developmental sequence of growth."[10] This is certainly suggested by the fact that David's first word play piece required no intervention from me while each subsequent piece of writing seemed to call for my increasing involvement. With each new piece he tackled a more difficult type of discourse. By the time he was discoursing about the concept of flight, the ninth and most developmentally advanced of the types, he had relinquished the burden of EXECUTION to me. In so doing

he was able to focus his thinking totally upon the GENERATION of the script. While it may seem that David was making writing easier for himself, actually, without the burden of EXECUTION he was making composition more difficult. He was tackling a developmentally more sophisticated composing task.

Each time he wrestled with the cognitively more difficult writing task, David's writing competence and performance momentarily regressed. He made more mistakes, fumbled for what to say or do next, and berated himself mercilessly. Though I could see that by taking on a more difficult writing task David's writing performance would deteriorate only momentarily, David was unable to see his problems as momentary setbacks. However, he kept writing and gradually, as he tenaciously wrestled with the more difficult writing tasks he had set for himself during the ten sessions, he overcame them and his writing progressed. Because David seemed to be struggling so much, in my dual roles as mother and teacher, I found Moffett's developmental scheme reassuring. I could see that his choices of what to write were occurring in a natural developmental pattern. The hardships David was encountering were to be expected. This encouraged me to support him in his pursuit where I might otherwise have asked him to abandon an activity

that appeared too difficult. Donald Graves[11] encourages teachers to let children grow as writers by permitting them to struggle with imbalances between their intentions and the problems at hand. He emphasizes that teaching is centered in helping children solve problems for themselves.

THE PROBLEM OF GETTING IT RIGHT:

"Oopsie, I made a mistake...I can't do this. Will you write it?"

David composed his first piece, the poem "Bloo Dily Dily," prior to writing it. This meant that actually no GENERATION occurred in the sense of tackling the problems of creative composition. Rather, David retrieved his script from memory, EXECUTING matter-of-factly with minor superficial corrections. This type of writing is more accurately called "transcribing." Again, later in the day, he "transcribed" another script from memory, exuding confidence as he transcribed the nursery rhyme, Jack and Jill. At the start of the third session he asked if he could write another nursery rhyme. I suggested that he make something up instead, which he did, starting the writing of "Funy Bunny" immediately after getting my approval. This piece marks a significant change in his composition procedure. For the first time David took the risk of GENERATING as he wrote. He told me

afterwards that he thought of the rhyme as well as the content of the poem in the process of writing the text, though he knew he wanted to write a poem when he began. Later, in session 4, when David tried to do all three--SELECT, GENERATE, and EXECUTE--while drawing and writing, he encountered difficulties that made him quite anxious. For the first time he exhibited extreme frustration. He was trying to satisfy his standards for technical correctness as he was changing his mind about what he wanted to execute. Without a fixed idea or visual image of what he wanted, he was caught in a three-way struggle. His attention shifted inefficiently from making it up, to improving it, and to replacing it. He felt insecure and inadequate as he struggled over both the drawings and the writing. Acting out his frustrations in angry outbursts, he worked on his three illustrations for "Wilbr the Fish and Oscr the Weill" for an hour before he labored through his forty-five minute writing of the text. With an intensity I had never seen him exhibit before, David expressed frustration at his inability to achieve his expectations. However, with some encouragement he managed to work through his difficulties. After verbalizing the plot of his sequential pictures, David GENERATED precise narrative captions to go with each picture. This relieved him of the burdens of SELECTION and GENERATION.

Next, he focused his attention on "transcribing" the text he had already GENERATED (and which he had memorized). Now he was left with only the physical demands of EXECUTION which he could carefully attend to. David took great care to "edit" his pictures while listening to the tape of himself transcribing the captions, making numerous detailed additions and corrections. Even though he carefully read his text, he made only one correction, erasing and rewriting "sess" for "says" as he heard himself sound it out on the tape. He was editing the physical surface level elements of his text, and had no apparent interest in revising its subsurface meaning. But he did seem to be revising his drawings. He scanned back and forth from picture to picture checking for continuity in the progressive placement of each figure. He wanted to be certain that his illustrations showed a logical passing of time and development of episodic events. (e.g. the sun was setting lower and lower over the horizon; and the fish were getting larger as they got closer.) Absorbed in details, David made 42 erasures and subsequent corrections or additions in silent, fixed concentration, ending by smiling and exclaiming he was hungry. At this point in his development as an author, David seems quite comfortable with revising his illustrations, but not yet interested in revising his text.

A SCAFFOLD HELPS MANAGE THE TASK: "Mommy, I don't know how to explain this in my story...my mind chucked up a barrel of stuff."

I became more involved in assisting David with each writing session. My aloof silence gave way to encouragement which led me to making suggestions and then to what I call "scaffolding." Jerome Bruner coined this term to label the joint actions carried out by an infant and his caretaker that aid the infant in acquiring spoken language.[12] In much the same way as infant and caretaker David and I were working together to help him acquire written language. I intervened to "buffer" David from the consequences of his unsuccessful composing activity and "scaffolded" what was beyond his control. From the beginning of session eight I was scaffold for the difficult task David chose of explaining a new game he had made up at school that day. The complexity of the thinking David had to do, for which he had not created a structural precedent by drawing a picture, was too difficult for him to manage alone. He had never written directions for a game before.

Piaget's account of the preoperational mind may help to explain why writing game directions was such a difficult cognitive task for David.[13] He explains that the preoperational mind of the six-year-old is preconceptual and more concerned with "immobile, eyecatching

configurations." His attention is on the "extremely concrete"[14] and moves from particular to particular without forming logical relationships.

Actually, since at six he was coming to the end of the preoperational stage, David was evolving into a transitional phase preparatory to concrete operations. This means that while he was no longer completely preconceptual, he was not yet quite operational in forms of reasoning (e.g. if this, this, and this, then that). He was somewhere in between, so that he was approaching reasoning by "reasoning" intuitively.

Like the operational thinker, David was basically goal directed as shown by his willingness to continue with the writing tasks in spite of the difficulties he encountered, but he was still unsystematic in his thinking. He was handicapped by a tendency to focus on only one element at a time (what Piaget calls "centration"), and was not yet adept at "reversibility." Lacking "reversibility," the ability to see that a tall, thin cup of water holds as much as a short, fat cup, David was not yet capable of revising the subsurface elements of his text without compensatory aids and strategies.[15]

Though in transition between preoperational and concrete stages of cognitive development, David's

reasoning was still basically "syncretic" and "transductive." He moved most skillfully from particular to particular rather than organizing particulars into logical causal progressions. His interest in tackling the game directions seemed to confirm that he was moving toward the more abstract and schematic forms of concrete operations. In this transition stage, he was ready for and in great need of a scaffold.

Flavell has pointed out that children in transition between operational and concrete operations are capable of reasoning about progressively more complex and extended experimental problems.[16] David seemed to realize this and actually established constraints for the new thinking and writing task he was undertaking. He wanted to make his instructions for playing the game simple and clear; he wanted the reader to be able to play the game after reading them; and he wanted to make them as short as possible.

When David felt overwhelmed by how much he had to write, he asked me to take over the EXECUTION of his text. I refused. Instead, by acting only as his sounding board, I encouraged him to keep his power and responsibility over the writing task. I repeated back edited versions of his verbal exposition when he became lost in the complexity of the language and thought. I

also frequently assisted with spelling, sometimes sounding out complete words like "garbage" and "person" for him to copy. The following excerpt from the taped transcription of "A New Game Cauude Pig Tage" reveals the style of interaction David and I established during this task:

D Okay...(10 sec.)...the...(5 sec.)...puh...pig...the pig...the pig...the pig...(5 sec.)...the pig what? ...I forgot, Mommy. The pig what?

L What does the pig do next? After everybody's there?

D I forgot.

L Does he roll in the sand? Is that what you were going to say?

D I don't know.

L It's your game, honey.

D I know, but...

L Just take a moment to think about what the pig does. Does the pig start by rolling in the sand?

D Yes, he rolls in the sand after us after somebody who is not it, and if the person who's it tags the person who was <u>not</u> it then the person who was <u>not</u> it is it and the person who was it becomes not it. [his emphasis]

L I've got it. So you want to say the pig...

D It goes on and on and on.

L I see. The pig rolls in the sand trying to tag someone who is it. Isn't that what you just told me?

D ...(3 sec.) You think you can help me write this

cause this is kind of complicated; it's all mixed up.

L Yeah. You've got a good start. The pig does what?

D (starts writing) Rolls...rolls...oh...rolls (10 sec.)...the pig rolls...in the...(10 sec.) ...sand...(3 sec.)...a...nd...sand...uh,oh...oh ...ah...(10 sec.)...af...af...t...aft...er...after ...a...after...(5 sec.)...wo...one...there... after one one piece of garbage. How do you spell piece?

During most of the two "Pig Tage" writing times (28 and 37 minutes) David was not as composed as he sounds in the exerpt above. He wanted to abandon writing six times, to have me take over four times, and acted out or cried five times. He said things like, "Oh, I don't get this."; "Oh, I forgot again."; "Now I lost my whole place. I know where I am, but my mind chucked up a barrel of stuff."; "This is the baddest I ever did."; "I'm not gonna do this! It's all wrecked up." My role as a scaffold involved considerable emotional soothing and encouragement as well as compositional support.

Nevertheless, if David had not wanted to write his game directions, my support, no matter how timely and uplifting, would not have worked. I was able to make a difference to David and his writing because he was firmly committed to his writing task. He wanted people to read his directions and play his game. When, after long disquieting periods I suggested that he stop for a while,

he adamantly refused. He wanted me to help him achieve his goal.

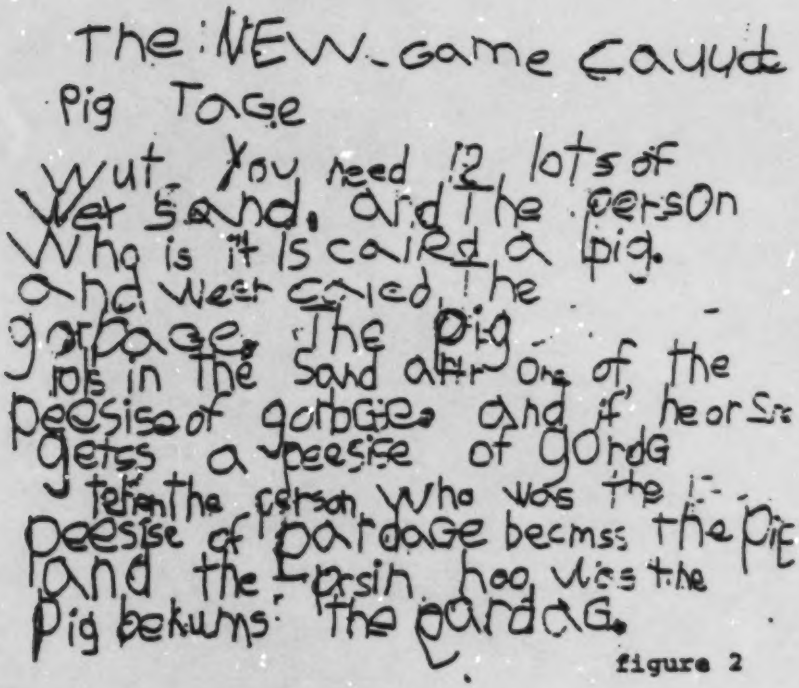
The NEW game cauud
Pig Tage
wut You need is lots of
Wet sand. and the person
Who is it is caird a pig.
and wee caied the
garbage. The pig
lols in the sand aftr one of the
peesis of garbge and if he or sh
gets a peesis of gord
tehn the person who was the
peesis of garbage becms the pig
and the person hoo was the
pig bekums the gardg.

figure 2

The New Game Called Pig Tag

What you need is lots of wet sand. And the person who is it is called the pig. And we're called the garbage. The pig rolls in the sand after one of the pieces of garbage. And if he or she gets a piece of garbage then the person who was the piece of garbage becomes the pig and the person who was the pig becomes the garbage.

BEST COPY AVAILABLE

As had been his practice subsequent to the hard work of sessions 4 and 5, David took a rest after the grueling "Pig Tage" sessions. What followed, "Wilbr the Mao's," was a short version of a classmate's story. He had so little commitment to this piece that although the writing went smoothly, he didn't want to finish it. Unlike "Pig Tage" and "Oscr the Weill," David did not "own" this piece. He was not willing to assume the problems involved in writing it. He had been able to suffer tears, indignation, and confusion to complete the other two pieces because he wanted to write them; he shouldered the burdensome problems. He seemed to have made up his mind to write his book and game directions in spite of the agony that accompanied the task. He bragged proudly about his "Pig Tage" accomplishments in the post-writing interview:

> "It was really difficult 'cause it had 62 words in it. I had to write that many words. That's the longest I've ever written. I've never made up a game like this and wrote it before."

David did not feel the same sort of "ownwership" for "Wilbr the Mao's." He was simply writing to satisfy my request to write something. This session seemed to confirm a new perspective in David's view of writing. Earlier he had been quite content with transcribing

because he thought transcribing was all there was to writing. He had thought writing was EXECUTION, putting the words on the paper. It hadn't mattered where the words had come from. Now it seemed to matter. At this point in his writing experience, David had lost interest in transcription. More accurately, he had not lost interest, but rather he had expanded his interest to include GENERATION. His view of what he could do and what he wanted to do in writing had expanded to include being the source of his own message, and that source was more than his memory. Writing had become a way of figuring out and communicating something he wanted to say. Consequently, transcribing, especially transcribing someone else's message to which he had no commitment, while still as difficult, was less interesting. There was no potential for discovering his own meaning in it. The scribe's task is a purely mechanical one of copying someone else's ideas, while the author's work allows his own thoughts to become real upon the page. David's grappling with GENERATION had brought him in contact with the experience of authorship.

In the final session, David appeared to have reversed his original perspective on writing. He gave all his attention to what he wanted to say. He needed to reason out and organize the meaning of his script as he

composed it. To have EXECUTED and GENERATED simultaneously he would have required my services as a scaffold again. This time he chose to use me in a different supportive role, as transcriber of his text. In order to give his full attention to the meaning of his text he needed to be completely free of the cognitive demands EXECUTION made upon him, so he dictated his text to me. In five minutes he effortlessly and continuously dictated the 221 word exposition "Up in the Air."

Up In The Air

The balloon is filled with hot air and lifts the basket up, but before it goes up the people climb inside the basket. Then it lifts them up. The blimp is the same as the balloon except it has a different gas called helium and it flies higher than the balloon. The plane is different. It doesn't have any gas in it to fly. It has wings and propellors. Sometimes the propellors are on the wings or on the nose of the airplane. When the propellors spin very fast they push the air under the wings and the air pushes the wings up and the plane goes up in the sky. The bird is different. It doesn't have any helium in it; it doesn't have any propellors, but it does have wings like the plane. The bird flaps his wings and when he flaps them it pushes against the wind and the wind pushes the bird up in the sky. Sometimes the bird stops flapping his wings and he's still flying; that's because he's falling down so hard that the wind is keeping the bird up. The jet is just like the bird and the plane and the blimp except that the hot air goes out of the back of the jet so fast that the jet goes up in the sky.

The End

figure 3

David began dictating an hour after drawing a

picture showing things in flight. The picture had sparked his memory to recall and compare how different objects fly. Although he did not do any verbalizing while drawing the picture, he was able while looking at it an hour later to explain how a hot air balloon, a blimp, a plane, a bird, and a jet stay up in the air. The picture supplied a graphic representation of his subject matter. He could not get lost or forget where he was as he had done while writing "Pig Tage." I had had to maintain David's place in the reasoning of his game directions. He had been unable to keep in place simultaneously the global structure of all the directions, the local structure of the particular direction he was working on, the physical requirements of drawing the letters, and the orthographic demands of spelling. While he focused all of his attention on spelling, he forgot what he was trying to explain.

With "Up in the Air", he did not have to attend to spelling or making letters, and he had a picture to remind him of what he was writing, what he had written, and what he had still to write. Consequently, all of his attention could be focused on remembering and organizing which allowed him to select, categorize, and synthesize a remarkably sophisticated amount of information acquired from books, television, and

discussions.

Furthermore, David now appeared operational in more concrete, sequential reasoning. He was able to think "this is related to this which is related to that in a certain way." Certain words and phrases that David used in "Up in the Air" suggest this associative relationship: "but before" and "then" used in the first two sentences establish an association based on time sequence. This relationship is continued throughout the text with such words as "sometimes" and "when." David created another kind of relationship in his text when he related the methods of flight by comparing and contrasting them. He used words and phrases such as "...is the same...except," "...is different," "...it doesn't have...but it does have," like," and "just like...except." With less cognitive strain, transduction seems to have given way to more associative chains of particulars that are causally linked, moving closer to induction and deduction. Comparisons require analysis which is a higher level of abstraction than narrative sequencing. David left the jet and the bird until the end of his exposition, showing a capacity for broader generalization and inductive logical progression.

THE INTERNAL MADE EXTERNAL BY SOUNDING OUT: "The sound it makes, "ksk;" I don't know what it says."

My observations of David's writing process were made easier because, with no prompting from me, in a constant chatter he dictated spontaneously what he thought and did out loud to himself as he wrote.

As mentioned earlier, Vygotsky's theory[17] that the external verbalizations children make to themselves eventually become internalized as the inner voice of thought made much more sense to me as I watched David constantly talking to himself and acting on what he had to say. Silent intervals occurred when he was writing a word he already knew how to spell, finishing the formation of a letter, or making a correction. The following excerpt from the transcript of "Funy Bunny," David's third piece, provides a record of David's conscious verbal patterns of attention and thought. Interspersed are phonetic spellings, silences for execution (recorded in seconds), expletives and comments of displeasure and satisfaction, and rereadings to re-engage his thinking.

(10 seconds)...wait...mistake...(23 seconds)...
there...(20 sec.)...that...there...(5 sec.)...
oh...oo...k...(10 sec.)...at...(10 sec.)...at
...l,lu,lu...(11 sec.)...the...the...(10 sec.)

...that...(9sec.)...that...funny...(9sec.)...
uhnee...look at that funny...(11 sec.)...
buh...bunny...buh...oopsie...(35 sec.)...oh
look at that funny bu..nn..nunnee. Oh, look
at that funny bunny...(5 sec.)...ha...ha...hu
...hu...hu...(5 sec.)...hop...ping...hopping
...(10 sec.)...du...du...(20 sec.)...ahhh..nn...
...(10 sec.)...down...the...(5 sec.)...llllooh...
aaa...ain...(5 sec.)...Oh, look at that funny
bunny hopping down the lane...unkay...(5 sec.)
I...(10 sec.)...k...koo...could...coul...(5 sec.)
cou...cou...cou...I coulddd...(19 sec.)...Oh,
look at that funny bunny hopping down the lane
...I could...fix this here...I could...uh, oh
...look at that funny bunny hopping down the lane.

David sounded out all words he had difficulty spelling. He rarely sounded out words he knew how to spell such as, "the," "and," "boy," "is," "he," and "so." He stopped sounding out words whose spellings he thought he had memorized from when he first worked them out. For example, he had to sound out "down" (spelled "deon") in the first piece, but he did not sound it out when he wrote it again in the next piece even though he used a different spelling ("daon").

My initial instruction to disregard conventional spelling had little effect when David decided that he needed to know how to spell a word. He insisted on my help. This occurred when he thought his usual phonetic sound-out method was inadequate. He judged his method inadequate when it did not match a conventional rule he had learned at school, when it did not look like he

thought it should (either by intuition or as he vaguely remembered from his reading), or when it did not have letter combinations he could break down phonetically (e.g., "ask"). As the sessions continued, David became more decisive about when to accept his own phonetic spellings and when to ask for help.

Choosing words he thought he could spell gave him more confidence to tackle the composition and mechanics. He turned down several topics because he thought they might call for the use of words too difficult to spell. When he did tackle a completely original piece with no familiar spelling words (e.g. "Pig Tage"), he demanded that I spell many of them for him.

David's EXECUTION of the words was slow and excruciatingly labored. Writing the letters correctly--without reversals, on the lines, with appropriate distances in between and with the correct shape--commanded a great deal of his attention. He erased and corrected or touched up letters which he judged didn't meet proper specifications. He was very concerned with the aesthetics of his paper, not wanting erasures or thick letters to show. (Several times I had to offer to iron a page that had become wrinkled.)

David's "sounding-out" supplied a map of the many conceptual and mechanical problems he was encountering.

This map revealed that once writing has begun a six-year-old struggles with the same kinds of conceptual problems as the adult writer, with much more emphasis on the mechanics. I could see why David found writing unpleasant. At first, he had limited himself to mechanical transcriptions from memory, in which the limited problems of spelling and handwriting commanded all his attention. As he had come to realize that writing was more than mechanics, he had found the task even more unpleasant because it was too complicated and difficult. However, he experienced a keener interest and deeper satisfaction in producing his own meaning in his texts, in spite of the hardships. Finally in session 10 when I removed the mechanical constraints, I was able to see what David could compose. His dictation was calm and direct, as it had been when he had only been dealing with mechanics in the first two pieces. He did not ask for any assistance nor did he revise his dictation. With apparent ease he attended to the conceptual concerns of selecting, planning, organizing, connecting, and explaining.

REREADING TO MANAGE THE TASK UNAIDED: "Does this make sense?"

Whether transcribing from memory or composing spontaneously, David had to shift his attention quickly and expeditiously from composition to mechanics and back again. This was not an easy matter. Rather it required constant effort and a singular concentrated attention. The main problem, as mentioned earlier, was one of focus. David had to shift his attention back and forth from global to local considerations: the compositional concept that determined the words and their order had to be held in abeyance while he switched to trying to spell a word; in turn, spelling was usually interrupted when he focused on the erasure and reprinting of a particular letter he was correcting. After spelling and printing of the word was completed, he had to shift his focus back to the global plan he had for his script to determine where he was, how he was proceding, and what he had left to do. This cyclical pattern was repeated constantly throughout the writing of each of his texts.

If frequency is an indication of preference, rereading seemed to be David's preferred way of re-establishing his focus. He reread his texts in two ways. Most often he said the same word, phrase, or sentence several times during a pause in writing it. This served to remind him of the word he had been trying to write when his focus had been on the letters. Also, at regular

intervals during the writing he would read everything he had written up to that point. In this way he could acknowledge what he had accomplished while seeing what he needed to write next. Looking back to "see what I have so far" was David's way of getting back in touch with what he wanted to say. He had lost contact with his narrative while focusing on the printing or spelling, so rereading was necessary for him to recover the sense and direction of his text.

I expected David to reread more often when composing an original piece like "Funy Bunny" since I predicted that composing was more cognitively demanding than transcription. However, I discovered that the process was more complicatnd than I had foreseen. When David found the mechanical tasks accompanying transcribing and composing equally difficult, he reread more frequently while composing. Otherwise, when the EXECUTION (mainly spelling and handwriting) were especially challenging, transcribing required more rereadings. For example, "Gac and Gil," a transcription, required 14 rereadings, while "Funy Bunny," a composition, required only 7. It seems that for a six-year-old writing a transcription can at times be more demanding than a composition when the physical demands take precedence over the cognitive; but rereading assists both.

Up to a certain point, the more difficult the composition or transcription or accompanying mechanics, the more often David reread. Sondra Perl speaks of the way writers frequently reread during composing as an operation of "retrospective restructuring."[18] The writer moves forward to where he's going only after looking back at where he's been to make contact with the felt sense of meaning that projects the writer forward toward articulating the meaning. David engaged in this process to generate and compose texts satisfactorily when he was composing an original piece for which he had projected an overall shape or structure. When he was composing without a structural precedent, as in "A New Game Cauude Pig Tage," rereading alone was not sufficient to move the writing forward. In that instance he used my scaffold as his structure.

At other times David relied upon his own generating and organizing structures to support his composing. These structures were pictures David drew himself, rhyme schemes, and story forms. By drawing a picture before writing, he could visualize his story and make it concrete, remaining free to develop the narrative as he wrote. Two pieces provide different versions of this process. When he wrote "Wilbr the Fish and Oscr the Weill," he simply narrated the story which he had already

composed verbally while drawing the pictures; whereas, the drawing that began as "The Blimp" evolved into the more sophisticated "Up in the Air," illustrating how in the process of designing and executing the picture, the original story concept was changed. A picture and a story about a blimp became an illustration and exposition about many types of flight. A completely new topic, theme, and structure for the eventual writing evolved. Prior to drawing pictures, David used a rhyming structure (as in "Funy Bunny") to provide an established shape within which to compose and toward which he directed his rereading. Although he didn't know what his poem would say when he started, he intended to create a rhyming structure. By rereading he satisfactorily accomplished his objective.

As revealed previously, I had to enter into the rereading process in "A New Game Cauude Pig Tage" and act as a sounding board. Because David wanted his readers to be able to play the game after reading his directions, he needed help in limiting and selecting the language he might use. Also, he was not familiar with the concise structural form for giving directions. In the same way sounding-out as he wrote had been an extension of David's thinking, my comments were an edited echo of his thinking. I was modeling the rereading and thinking

procedures he would eventually internalize and do for himself. It is this interactional modeling and support of the elements of authorship that moved David so quickly and productively through phases of authorship where he may have become stuck by himself. I realized after watching David how important interactional support is to children's growth as writers, and how both they and their assistants need practice in learning when to ask for and offer help that is timely. I also realized how capable young writers can be at extending and applying their own strategies, like rereading, to solve composing problems. David had never been taught these strategies; he had developed them in the act of writing.

DAVID'S EMERGENCE AS AN AUTHOR: "So what you have to do is use your brain keys to figure out what to write."

At the beginning of our sessions together David was a "transcriber," according to his manner of talking about writing and his preference for doing it. He viewed writing as a mechanical skill complicated by the demands of spelling. However, he was a "composer" in visual and spoken media. He could verbally express himself freely and was proud of the imaginative, detailed drawings and

paintings he offered for scrutiny. David was primed to expand his expression into the written mode. During the ten sessions he did so, producing seven texts that reveal the following progression from transcribing to composing: 1) and 2)transcribing from memory 3)composing in poetic form 4)composing in story form 5)composing by sequencing with a scaffold 6)composing from a plagiarized piece 7)composing a comparative description by dictation. This expansion did not come quickly or easily. I promoted it by assuming that David could do it and by asking him to. He promoted his own expansion by refusing to give up and by asking for assistance when he couldn't go on without it. As he began to perform more like an author, we both acknowledged his work which encouraged further practice. What he was practicing was a crossing over into a new form of literacy, from talking and drawing to writing. He was transforming his remembered and imagined experiences into a form based on the strategies with which he approached speaking and drawing. He was finding a compatible coexistence between the spontaneous, unevaluated expression of speaking and the permanently fixed, subject-to-criticism composition of drawing. His sense of himself as an author arose from a blend of his sense of himself as orator and artist.

From the first session David had a purpose for his writing that included a readership. I was the immediate audience for his writing, and as the sessions progressed, my colleagues became an even more important audience for David, one he did not want to disappoint. I told him I would be showing his work to colleagues who wanted to see how a six-year-old wrote. David took his task seriously. Besides his own strict performance code, he dealt with what would satisfy his readership. "They" had to like it, to find it interesting, to understand. David found not only self expression in the act of writing; he also found a way of communicating to an unknown readership. In other words, he was writing his texts for publication.

By the last sessions there was considerable change in the way David viewed himself as an author. In discussing his work on "Pig Tage" after it was completed, he began to sound more like a writer giving advice from his own experience and less like the earlier rule-laden judge. When I asked him if he had anything to tell my colleagues about thinking and writing, he said:

> Yeah, I think so. Well...particularly...thinking is really good...to mix together with writing because if you don't think when you're writing then you won't know how to write. You'll know how to write, but you might say something stupid 'cause you don't have anything to write and you just wrote and wrote--like nonsense words and stuff like that. That's why you need your brain to help you write.

Now David understands that writing is more than the mechanical transcription of words; he sees that it is the making of meaning (otherwise "you might say something stupid 'cause you didn't have anything to write and you just wrote.") Later, in the same interview he concretely explained the difference between thinking up a story himself (authorship) and copying one from a book (transcription). He acknowledged that he was the source of his own meaning and that his own meaning was not only important but accessible to him:

> Thinking is very important when you're writing. Cause if you don't have thinking, guess what? You couldn't write a story. If we don't think then we'll have to look up in a book and see a story that we could write about...But the thing that's really important 'stead of running all the way to your bookshelf to get a book... you're wasting your time; just use your brain. And figure out what you wanna write. Even though I said I couldn't think of anything... pretty soon I remembered; I put on my brain keys up in my brain and it helped me to get a story.

David called SELECTING remembering ("pretty soon I remembered."). Was that really what he meant? In the sense that he thought ideas for what to write about came from his memory, he remembered. More importantly, his explanation reveals that he understood the difference between a topic selected to generate creative composition and one that will produce a memorized transcription.

David's transformed perspective of writing occurred

because he experienced the process of becoming an author. He struggled with all the different stages of authorship defined by Moffett:[19]

> Drawing, handwriting--starts with imagery for sensory-motor activities.
>
> Copying, transcribing--starts verbatim with texts and speech.
>
> Paraphrasing, summarizing, plagiarizing--starts with other writers' materials and ideas.
>
> Crafting conventional or given subject matter--starts with topics and language forms.
>
> Authorship/revising inner speech--starts with inchoate thought.

By the last session, David had experienced dealing with inchoate thought and transforming it into written prose. Although he was still far from operating as an adult writer since most thought is inchoate at age six, he had come a step closer.

Another way of looking at what David experienced while expanding his experience of authorship is to look at the various kinds of knowledge he demonstrated. Arthur Applebee[20] has identified five kinds of knowledge that constitute the foundations for knowing how to write.

(1) Knowledge of language conventions at the sentence level--linguistic structure,

syntax, lexicon, etc.

(2) Knowledge of text-level conventions--cohesive structures, discourse cues, story schema.

(3) Knowledge of strategies used to order the writing process--metacognitive strategies: i.e., prewriting activities, proofreading skills, revision skills.

(4) Knowledge of subject.

(5) Knowledge of audience--of overlap between readers' and writer's knowledge, of shared frame of reference, etc.

Although David exhibited all five of the kinds of knowledge, the amount he knew was limited, as one would expect of a six-year-old. Also, he displayed more limited abilities in some areas than others. He was understandably weakest in number 3, his knowledge of strategies used to order the composing process since his experience with the written composing process was severely limited. However, it seems important to point out that at age six with very little writing experience, a child can display all the various kinds of knowledge necessary to be a writer.

IMPLICATIONS FOR MOTHERS AND TEACHERS: "Even though they call me little, I'm a big boy."

The implications of David's ten-session emergence as an author are useful for all of us who are teachers of writing. He has shown us that budding authors have all the knowledge necessary to write original compositions, albeit rudimentary knowledge. Consequently, a most effective way to develop and expand these fundamental knowledge bases is to have regular committed experience of their use. More specifically, children should be encouraged to express themselves by using the composing process to tackle a wide variety of modes of writing at varying degrees of difficulty.

When encouraging the six-year old to take on the challenges of authorship, teachers need to remind themselves of several things we all know but are inclined to forget. While children have the interest and knowledge base to become authors, they do not reason or organize as adult authors do. They tend to connect ideas or things together using their own sort of logic which is neither as concrete nor as operational as ours. Consequently, they often use some sort of visual representation (e.g., drawing) or sound pattern (e.g., poetic rhyme or rhythm) around which to construct or structure their composition. Also, David has shown us that six-year-olds are able to

take on the responsibility of selecting their topic, content, and form. Furthermore, children as young as six, in spite of their limited reasoning abilities, can and want to write in a wide range of discourse modes; indeed, they benefit from being encouraged to practice them. If their knowledge base is to grow, they must practice solving the basic recurring problems of authorship that occur in various forms and combinations in different composing tasks. Each composing and mechanical task is a unique, complicated exercise of strategies and options. Writing repeatedly in one mode with the same conventions, subject matter, and audience limits the child's growth as a writer.

On the other hand, while encouraging children to take on the challenges of authorship, we should be prepared to assist them when they attempt tasks they cannot deal with alone or to excuse substandard performance when they are grappling with an especially trying task. This means we should be careful that we do not expect children's thinking or writing performance to be consistent in quality from task to task. David has shown us that mechanical performance becomes more burdensome and sometimes deteriorates when the composing task is very difficult, or composing appears easier when the mechanical burdens are lightened. With so many

choices to make and problems to be solved for each task, no matter what the mechanical-composing balance, the process is always unique and results diverse. Not every piece will have an inspired start, nor will every piece be finished. While a personal commitment to a piece is fundamental to insure that students do their best, not even that will guarantee their top performance. Too many other elements make the conditions of composing unique for each piece.

However, instilling personal commitment to a piece of writing or its purpose is a powerful means of motivating children to write. They will attempt real composition for a real purpose and a real readership. This commitment effects their choice of form and subject as well as their performance and the amount of satisfaction they experience from doing the task. Satisfaction, form, and performance are also affected by what they expect the writing task to be like and what they actually experience while writing. Anytime teachers can promote their students' satisfaction with their writing, they will have eliminated the need to motivate their students to write. Nevertheless, there are times when children don't want to write; when they are bored with, ignorant of, or afraid of the writing task. At these times gentle persistence and timely support seem to be

the key. When children insist they have nothing to write, prompt them to identify their own topic. When they seem to write the same way each time, suggest alternate modes. If the task seems too overwhelming, act as a sounding board to lend structure to the thinking processes involved. On those occasions when you are asked to do the "hard parts," sometimes resist the temptation to do so. It is when children are grappling with the hard parts that they stand to grow most as writers. Writing this way may take more time and patience, look very disjointed and untidy, but the results are well worth the effort.

NOTES

1. A hierarchy of discourse types can be found on p.24 of James Moffett and Betty Wagner's Student Centered Language Arts and Reading, K-13, (Houghton Mifflin, 1976).

A hierarchy of definitions of writing are on p.90 in James Moffett's, "Integrity in the Teaching of Writing," Coming on Center, (Boynton/Cook, New Jersey, 1981).

2. Linda Flower and John Hayes, "A Cognitive Process Theory of Writing," College Composition and Communication, Volume 32, (December, 1981).

3. Jean Piaget's original book on childhood reasoning is Judgment and Reasoning in the Child, (Harcourt Brace and Co, New York, 1928).

Two more recent works that are useful in presenting Piaget's theories to the modern English speaking public:

John H. Flavell, The Developmental Psychology of Jean Piaget, (D. VanNostrand Co., New York, 1963).

John L. Phillips, Jr., The Origins of Intellect, Piaget's Theory, (W.H. Freeman and Co., San Francisco, 1969).

4. Donald Graves, Writing: Teachers and Children at Work, (Heinemann Educational Books, Exeter, New Hampshire, 1983).

5. The terms "composition" and "mechanics" are hereafter used as headings for many activities I have lumped together. They are used as organizing labels and do not indicate particular portions of the composing process. The term "mechanics" denotes the more physical, concrete acts of writing with their attendent considerations: spelling, vocabulary, grammar, handwriting, and spatial arrangement. The term "composition" is given to those less tangible acts of writing that deal with selecting, planning, generating, and organizing.

6. See Donald Murray's "Teaching Writing as a Process Not Product," The Leaflet. (New England Association of Teachers of English, November 1971), p. 81 to see how teachers can assist their students in assuming this responsibility.

7. "A Cognitive Process Theory of Writing," (cited above) p. 369.

8. Student Centered Language Arts and Reading, (cited above) p.24.

9. Student Centered Language Arts and Reading, (cited above) p. 24.

10. Student Centered Language Arts and Reading, (cited above) p. 24.

11. Donald Graves, "How Do Writers Develop?" Language Arts, Volume 59, No. 2, (February, 1982), pp. 173-9.

12. Mothers define their role of scaffold for themselves as they operate "not so much as a corrector or reinforcer but rather as a provider, an expanded idealizer of utterances while interacting with the child" (p. 17). Jerome Bruner discusses this process in depth in his article, "The Ontogenesis of Speech Acts," Journal of Child Language, (printed in England, 1975) p.1-19.

13. Judgment and Reasoning in the Child, (cited above).

14. "Preoperational thought bears the impress of its sensory-motor origins, that is as saturated with sensori-motor adherences. It is extremely concrete, its image-signifiers even being more like internal replicas of concrete actions than like true signs; it is slow and static, concerned more with immobile, eye-catching configurations than with more subtle, less obvious components (compensatory features, transformations, etc.) it is relatively unsocialized, unconcerned with proof or logical justification and, in general, unaware of the effect of its communication on others. In short, in more respects than not it resembles sensori-motor action which has simply been transposed to a new arena of operation" The Developmental Psychology of Jean Piaget, (cited above) p. 162.

15. Flavell seems to be describing David when he describes the preoperational child:

"...he has no stable, enduring, and internally consistent cognitive organization, no system-in-equilibrium, with which to order, relate, and make coherent the world around him" The Developmental Psychology of Jean Piaget, (cited above).

16. Flavell's profile of the preoperational subperiod to concrete thinker (as seen in The Developmental Psychology of Jean Piaget cited above) can be summarized as follows:

1. He is capable of reasoning about progressively more complex and extended experimental problems.

2. He is "intuitional" compared to earlier "preconceptual" and later "operational" forms.

3. He is reasonably goal-directed but still impressionable and unsystematic in his thinking.

4. He is becoming more decentered and reversible in his operation (only fragmentarily and semi-reversibly).

17. L.S. Vygotsky, Thought and Language, (The MIT Press, Cambridge, Mass., 1980).

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APPENDICES *

Blue Dily Dily.....60

Gac and Gil.....61

Funy Bunny.....62

Wilbr the Fish and Oscr the Weill (illustrations).....63

Wilbr the Fish and Oscr the Weill (text).....66

War.....67

A New Game Cauude Pig Tage.....68

Wilbr the Mac's.....69

Up in the Air (illustration).....70

Up in the Air (text).....71

Text chart.....72

* Texts and illustrations are included in chronological order.

Bloo Dily Dily the Boy hoo
WUSS Namd Bly Bloo Dily Dily
he chost Bly and that is
wyy Bloo Dily Dily wuss so
Sily

BEST COPY AVAILABLE

gac and gil went up
the hill to fech a gale
uf wotr. gac fall deon
and brocke his crun and
gil cam fubing aftr

BEST COPY AVAILABLE

ok lok at that
funy funny hopnp
daon the lane I codde
lick my candy cane

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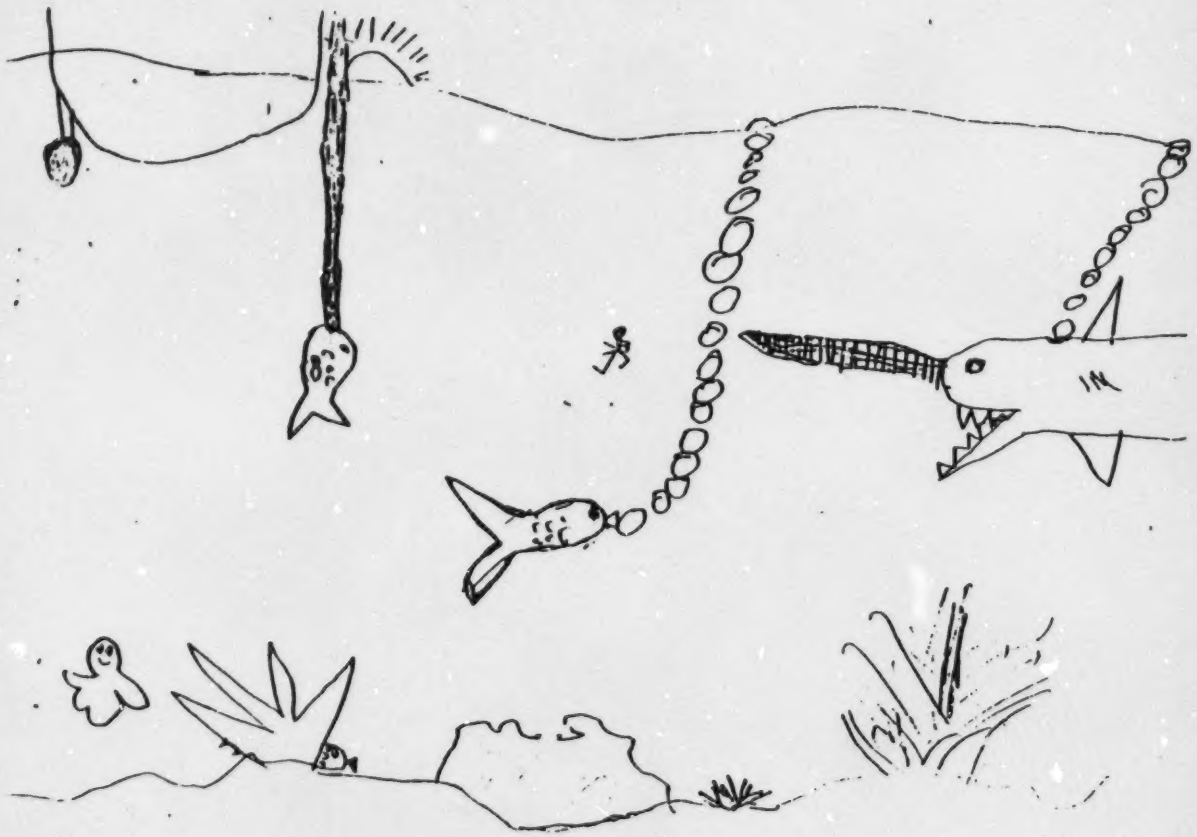

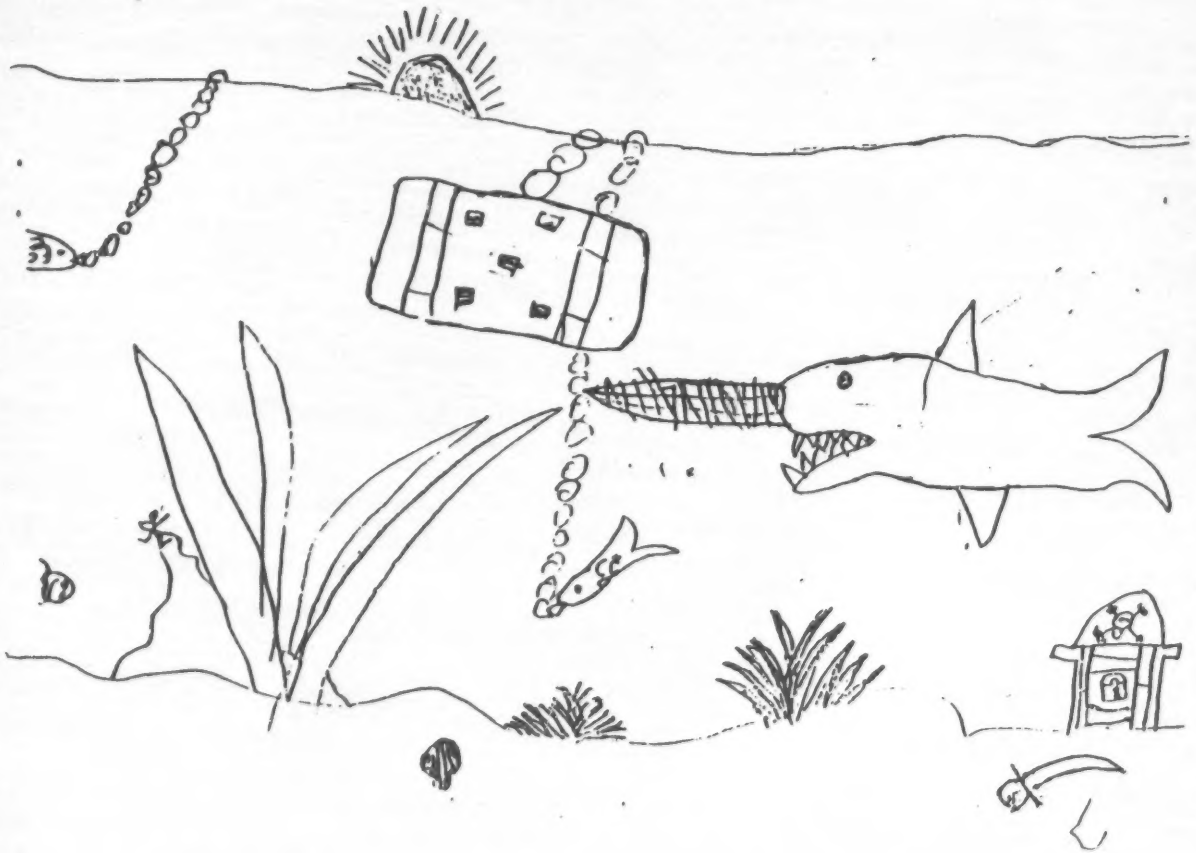

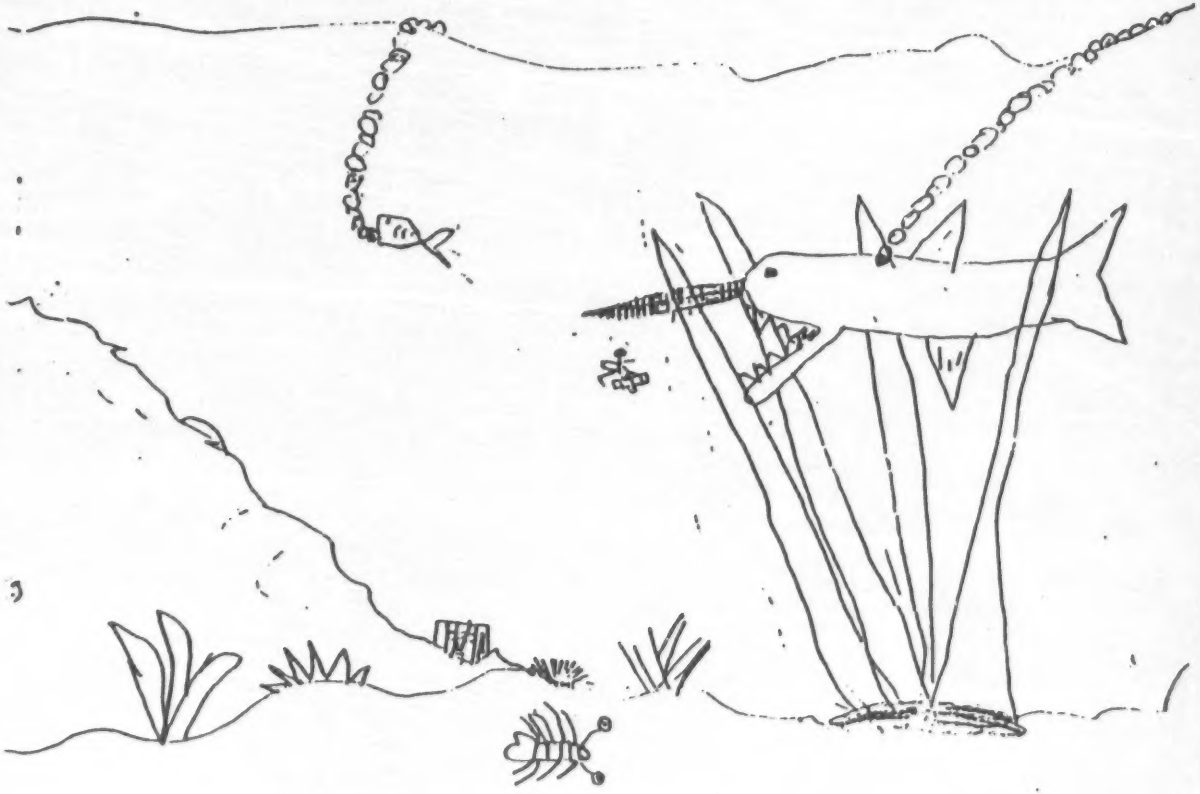

Wilbr the fish and Oscr the
weill
Oscr is allwas hunge and he
allwas gosse aftr Wilbr.

Wilbr is trde of beeng chast
biy Oscr so he rise to tock to oscr.
Oscr assks if he can live in his maoth
he sesg okI and he moofss in and thare
both hapyy

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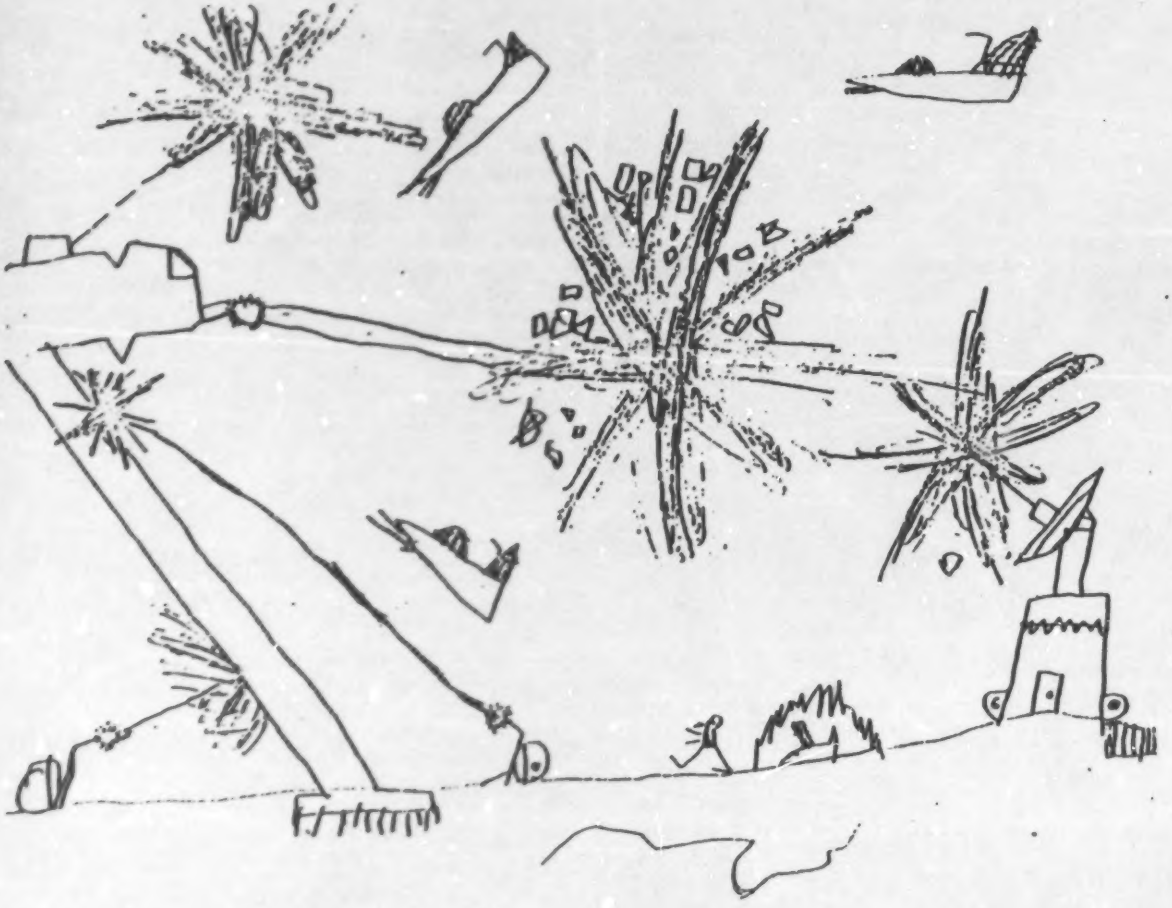

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The NEW game cauuth
Pig Tage

Wut you need 12 lots of
Wet Sand. and The person
Who is it is caird a pig.
and weer caied The
garbage. The pig
rols in the Sand aftr one of the
peesis of gorbgie and if he or s
gets a peesise of gOrdG
tehn the person who was the
peesise of gardage becmss the pig
and the person hoo wos the
pig bekums the gardaG.

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Wilbr is a mao's and his furniture is made of chees. hi's fens eat his furniture.

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Up In The Air

The balloon is filled with hot air and lifts the basket up, but before it goes up the people climb inside the basket. Then it lifts them up. The blimp is the same as the balloon except it has different gas called helium and it flies higher than the balloon. The plane is different. It doesn't have any gas in it to fly. It has wings and propellors. Sometimes the propellors are on the wings or on the nose of the airplane. When the propellors spin very fast they push the air under the wings and the air pushes the wings up and the plane goes up in the sky. The bird is different. It doesn't have any helium in it; it doesn't have any propellors, but it does have wings like the plane. The bird flaps his wings and when he flaps them it pushes against the wind and the wind pushes the bird up in the sky. Sometimes the bird stops flapping his wings and he's still flying; that's because he's falling down so hard that the wind is keeping the bird up. The jet is just like the bird and the plane and the blimp except that the hot air goes out of the back of the jet so fast that the jet goes up in the sky.

The End

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		Prewriting "time spent drawing	Writing	Postwriting	No. of "read what gots"	Erasures of written text	No. of words	No. of letters
	1 Blue Dily Dily	10 min.	30 sec.	1 min.	5	5	23	88
April 4 2:27 p.m.	2 Jac & Jill	30 sec.	16 min.	30 sec.	14	5	23	86
April 5 9:17	3 Funy Buny	30 sec	11 min.		7	9	16	57
April 6 11:16	4 Wilbr & Fish & Oscr the Weill	1° hr.	45 min.		11	10	52	190
April 7 10:00 a.m.	5 Wilbr, etc.	35° min.				24		
April 11 10:00 am	6 War	43° min.						
April 12 6:30 p.m.	7 Pig Tago	3 min.	28 min.			--41--	--74--	--268--
April 13 8:15 p.m.	8	30 sec.	37 min.	8 min.				
April 26 6:45 p.m.	9 Wilbr the Maos	1 min.	39 min.		4	12	16	62
May 16 11:35 a.m.	10 Up in the Ai	20° min.	5 min.				221	

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